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The language is simple and the book is well suited for use in second year of high school. The exercises based upon the text include a systematic review of grammar with material for oral drill, a study of idiomatic phrases occurring in the text and an "Estudio de palabras" in which the derivatives from the commonest words are studied and learned. This last is an interesting innovation and should prove of great benefit to students in the acquisition of a vocabulary. There are also exercises for translation into Spanish and suggestions for free composition. Ample notes and vocabulary are provided and the proof reading has been carefully done.

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*CONTES DE LA FRANCE CONTEMPORAINE*, edited with notes and vocabulary, by W. M. DANIELS, M. A., D. C. Heath and Co., 1922. 221 pp. + vocab. Price \$1.04.

The short story writers included in this volume and classified as *Conteurs de la Vie des Provinces*, *Conteurs de la Vie Nationale*, *Un Conteur de la Vie Contemporaine*, and *Un Conteur de la Vie d'Autrefois* represent the French short story of today at its best. The first three of the four divisions contain brief introductory studies by Henry Bérenger.

The stories have been carefully chosen and each is a masterpiece. Few of them have heretofore appeared in text-book editions. The selections from Le Braz, Bazin, Le Goffic and Marin are especially good and introduce the student to excellent writers of whom he might otherwise remain in ignorance. Daudet is represented by "La Dernière Classe," Coppée by "La Vieille Tunique," Maupassant by "Les Prisonniers" and "Mon Oncle Jules," and Anatole France by "Le Jongleur de Notre-Dame."

The notes are adequate but not too numerous, and in them is incorporated a biographical notice concerning each author represented. The proof-reading and vocabulary have been carefully done.

The text should be read at the end of the second year or the beginning of the third in the High School, or in Freshman College work.

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*HENRY BORDEAUX, LA PEUR DE VIVRE*, edited with introduction, notes and vocabulary by H. W. CHURCH. New York, Holt, (1922), 276 pp.

For several reasons the choice of this novel for class use should be commended. Bordeaux is wholesome, and our students have

lately been fed rather abundantly on naturalistic short stories. Bordeaux, a bourgeois, appeals to the sanity and practical instinct of our students. His real artistry and the relatively frank treatment of his male characters will always save him from the *Bibliothèque Bleue*, yet he will help to eradicate our tenacious misconception of the French as a nation of naughty triflers.

The war has made the problem of the family even more crucial for the future of French civilization and Bordeaux's novel is not an isolated phenomenon. Perhaps the introduction, which is businesslike and well-done, should have mentioned, if not Auguste Comte, at least Bourget, among the champions of the family as "la cellule sociale." "La peur de vivre," again, is not an invention of Bordeaux; Faguet has exposed it under another name: "l'horreur des responsabilités." To replace this, the modern gospel of exertion and service, no doubt absorbed by Bordeaux, as Dr. Church suggests in a note, from Roosevelt's "Strenuous Life," establishes a common ground between Bordeaux and the American student. And finally, a fragrant breath of air from the French provinces is ever welcome. The sturdy independence of Bordeaux's regional outlook agrees with American traditions of sectional independence. Some time we shall have an almost complete set of provincial novels at hand for class-reading and our students will better understand the secret strength of France, her steadfast resistance in the war and the rapidity of the agricultural recovery in the devastated regions.

The cutting of the text has been done with discretion, but the shortened version is certainly gloomier than the original—perhaps too gloomy. The notes seem rather meager and more grammatical remarks would hardly have been superfluous.

I do not believe that in the sentence *Tous nos amis nous ont assistés* (p. 137, 9) the verb partakes at all of the meaning "be present at." On page 184 the sentence . . . *l'éclat du soleil, la douceur de la température et la grâce de la terre s'accroissent d'être inutiles*. . . (the last word written *utile*, by mistake in the note) does not mean "increase *although* they are of no avail," but "because they are (no longer) useful." No longer, because harvest time has passed. On p. xvi the misprint Mirabeau is obvious. The vocabulary is creditable. *Annecy* has no accent, however; *dégingandé* is not "irregular" but rather "loose-jointed." *S'en fourrer jusque-là* (in the passage quoted from Doumic, p. xxii) does not mean "to go so far" but "to stuff to repletion." *Grasseyer* is not "to lisp" which is *zézayer* but refers to the rolling and sometimes to the dropping of the *r* or to its pronunciation as *l*. *Hébété* is not "stultified" but "dazed." Also read *céleste*, *devancer*, *devancier*, *se ressaisir*, *ténu*, etc.

But these are mere printer's errors, and altogether Dr. Church

has made a pleasant and welcome addition to our choice of reading for intermediate French classes.

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*IL RISORGIMENTO*, edited with notes and vocabulary, by JOHN VAN HORNE. The University of Chicago Press.

The chief characteristic of this anthology is its unity, as the six selections that make it up give a general view of the glorious phase of Italian life that led to the unification of that country.

The selections are either taken from the writings of men that were the poets, thinkers, and doers in Italy's modern history, like Mazzini, Cavour, Garibaldi, and Mercantini, or of writers that from that period derived their inspiration, as Carducci and Rovetta. The selections are wisely made and they allow us to understand the feelings and ideas of the generation that made Italy united.

The book opens with the letter written by Mazzini to Carlo Alberto in 1831, which makes us acquainted with the lofty mind and the ardent hopes of that sublime patriot, great man, and thinker. There follows the first act of Rovetta's drama, *Romanticismo*, in which we see the state of Italian mind and society during the lull of battle that followed the year 1848—a lull that prepared the war of 1859 and the revolutions of 1860, when Garibaldi appears on the scene, surrounded by a halo of glory and heroism. The third selection, the "Hymn of Garibaldi," written by Luigi Mercantini, gives us the beating of the heart of the people who followed Garibaldi. In Garibaldi's *Memorie Autobiografiche*, we can witness the dramatic battles of the thousands under his leadership. The next selection, taken from Cavour, takes us to the first Italian Parliament that met in Turin and represented the whole of Italy except Rome. The book closes with Carducci's "Oration on the death of Garibaldi," in which the poet reviews the history of the entire Risorgimento.

The editor shows a remarkable knowledge of Italian history and life, as one can see from the copious notes, that enable the student to understand the text by offering a historical background and by explaining various Italian grammatical constructions. In looking over the English equivalent of Italian words, I find *brace* translated "burning coal"; while a better translation would be "live coal." *Brontolone* is rendered by "grumbling." *Brontolone* is generally used with the force of a substantive, as in "an old grumbler."

On the whole, "Il Risorgimento" is a very good text-book, on which both Professor Van Horne and the University of Chicago Press can be congratulated, and which will be read with pleasure by all students of Italian.

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